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Art-in-Trades Club Exhibition Shows Modern Tendency

Rooms Decorated with Furniture and Accessories by Leading Craftsmen Are Distinguished by Detail

The aim of the exhibitions of the Art-in-Trades Club is to show, by a series of rooms complete in their installation and decoration, the current tendencies in all departments of house furnishing, fine arts and kitchens alone excepted. Twenty-two spaces, in which some of the leading decorators, iron workers, etc., in the country have collaborated, constitute the present show at the Waldorf.

This exhibition appears to be different, both in intent and result from that of 1924. In the former exhibition, although many rooms were arranged with furniture and decorations of contemporary production, the emphasis was on the use of antiques. The finest rooms were those decorated with authentic pieces of earlier periods. These gave a character to the exhibition which the contemporary reproductions followed harmoniously. There were, in that exhibition, many pieces which were developments rather than reproductions of the old, but the general character was distinctly conservative.

In an article based on the 1924 exhibition, published in the *International Studio*, we remarked on the fact that in what seemed the most successful rooms and individual pieces, an attempt had been made to combine periods harmoniously and adapt established usage to modern needs. This, we felt, held promise for the future. It seemed to indicate the possibility of an American style, based on traditions, but more related to the present than historic types. We were rather hopeful about it. We still are.

The departure from precedent is, in the current exhibition, far greater than in that of two years ago. This in spite of the fact that there are several period rooms and that these, of all the groupings shown, are the most successful. In the great majority of the arrangements serious attempts have been made to create new forms, some of them variations of earlier types, others quite without precedent. In every case the quality of craftsmanship is high, although as much cannot be said of the esthetic achievement.

If it were not for the fact that Space One, the so-called, "XXth Century Gallery," is evidently regarded as one of the most important rooms, it might be passed without mention. According to the published statement of the Art in Trades Club, "this room, combining the artistry and skill of many designers and craftsmen, strikes a note almost purely American. As a whole the room indicates the fact that a spirit of adventure is broad among the leaders in our finer crafts."

"The keynote of the room is found in the large tapestry panel hung on the wall at the right of the entrance. This panel, commemorative of the early history of Newark, New Jersey, was presented to the Newark Museum Association by The Contemporary Club of Newark."

Since it is the "keynote," the tapestry demands attention. The art of tapestry weaving is long suffering and many crimes have been committed in its name. It is probable that this is not the first example completely to divorce art and craft, but never, we feel sure, has the

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"ST. MARTIN AND THE BEGGAR"

Recently brought to America by Howard Young

By EL GRECO

EL GRECO'S "SAINT MARTIN" HERE

A splendid example of El Greco's "St. Martin Dividing his Cloak with the Beggar," illustrated on this page, has just been brought to this country by Howard Young. This canvas, one of five extant replicas painted by El Greco, was formerly in the Sargent Collection in London.

The color is remarkably fresh and the whole painting is in an excellent state of preservation. From a comparison of photographs of this and other replicas it appears that Mr. Young's picture is one of the finest. When he bought it, the canvas was mounted on an oval stretcher and quite dirty. Only cleaning was needed to restore it to its present fine state.

The picture deals with the well known legend of St. Martin of Tours, founder of the chapel of San José. In the distance is seen the silhouette of Toledo. The youth is supposed to be El Greco's son, George Manuel Theotocopolis.

Replicas by El Greco of this subject are in the collections of Joseph P. Widener of Philadelphia, Madame Syngros of Athens, the Royal Palace, Bucharest, M. Luis Manzi of Paris and Howard Young.

FRIEDSAM AND WILDENSTEIN MAKE GIFTS TO LOUVRE

PARIS.—Among recent gifts to the Louvre the Council des Musées nationaux announces those of a landscape by Adrien Brouwer from Colonel Friedsam and a canvas by Wallerand Vaillant, "Le Jeune dessinateur," from M. Wildenstein.

QUINN PAINTINGS FOR PARIS SALE

PARIS.—On October 28, there will be a sale at the Hotel Drouet in suite number 7 and 8 of a number of pictures from the collection of the late Mr. John Quinn, who bequeathed to the Louvre the painting by Seurat, "Le Cirque."

Two of the most important pictures of this sale will be "La Montagne Saint-Victoire" by Cézanne, and "La Bohémienne Endormie" by Rousseau, reproduced in the *Art News* of January 2, 1926. There will be twenty-seven water-colors and a painting of Rouault's, six paintings by Derain, among them his own portrait; eight works by Raoul Dufy, two by Marie Laurencin, two by Henri Matisse, six by Juan Gris, four by Dunoyer de Segonzac.

SALE AND EXPORT OF ART IN SPAIN

MADRID.—The Spanish Government has at last published the much-expected law for the protection of the art treasures of the country. It is divided roughly into two parts: one dealing with ancient buildings, and the other with antique works of art. Its main provisions are as follows:

It is absolutely and emphatically prohibited to export any buildings or parts thereof. The demolition and transportation of any building will only be permitted when it is impossible to preserve it "in situ." The owner is obliged to keep any building in good repair. He may be called upon to carry out any works of restoration or preservation which the official commission of each province may deem necessary. If the owner fails to comply with this request, the works in question will be carried out by the State, chargeable to the owner. He may not carry out any repairs or alterations unless authorized by the said official commission. The owner can freely dispose of his property, but each successive owner is under the same obligations to keep it

(Continued on page 3)

Coming Art Season May Break All Previous Records

Art Galleries and Auction Houses Report Many Fine Acquisitions and Future Sales of Important Collections

The inquiring reporter has been met with the assurance from dealers and auctioneers that the art season of 1926-27 will be the most successful in history. Inasmuch as almost the same prediction has been made annually since the memory of man, THE ART NEWS has sought some explanation. The natural question arises as to whether the prediction is professional optimism or actually founded on existing conditions of supply and demand.

Unfortunately, it has not been possible to interview every dealer. Several were abroad during the time this survey was made. An attempt to reach others has been unsuccessful, due to the rush attendant on the opening of the season. It is hoped that during the coming week we shall be able to interview those few not included in the following groups.

However, we have been able to arrive at an answer to our question. The predictions of success are founded on well established fact.

The success of a season depends not alone on the volume of the turnover, although that is an important factor. Huge prices or great volume of sales for objects of secondary importance do not constitute complete success. There must be fine things as well as expensive ones brought to market.

In the arrangements so far completed by dealers and auctioneers for exhibitions and sales, an amazing number of collections and works of art of first quality is included. In view of the fact that great works of art of every school are exceedingly difficult to secure the success which the dealers have had during the summer is astonishing. American collectors will be given the opportunity to add to their treasures many of the rarest and finest examples of art in the world.

In the following series of brief interviews, several of the heads of important New York houses tell of their summer activities, plans for the coming season and impressions of conditions here and abroad.

Auction Houses

MAJOR PARKE

The American Art Association

"A great deal of stress has been laid on the fact that all of the art collectors and auction houses expect a more successful season financially than ever before. While I am in complete agreement with this, it does not seem to me that enough attention has been given to the quality of pictures and other works of art which will be brought to America by the auction galleries. Of course, I cannot say what arrangements have been made by other houses, but I do know that the American Art Association has brought over several very important collections, some of them unique. The pictures and other things which make up these collections are already in New York, and some of them have been cataloged. It is not possible, however, to give out a more detailed statement about these things and other things which we have in mind, but it appears that the quality of the goods offered will be even higher this year than last."

MITCHELL KENNERLEY

The Anderson Galleries

"In spite of the fact that the prediction for every season in the past twenty

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ART SEASON MAY BREAK RECORDS

(Continued from page 1)

or thirty years has been 'the most prosperous ever known,' it really appears as if the coming season would surpass all previous records. There will be many important sales coming to America, although detailed announcement of them cannot be made at this time. There seems to be more money available for the purchase of works of art than ever before. These two factors should combine to create an auction season of unusual activity. Of course there is always money available for good things, even in times of panic, but America's unusual prosperity may lead to sales records even beyond those of last season.

"The important sales at the Anderson Galleries will not begin until sometime in November, and announcements will be made as soon as negotiations now pending for the importation of several great collections are completed."

EDWARD P. O'REILLY

Plaza Art Auction Rooms

"We shall offer finer collections this year than at any time in our history, and we are looking forward to our best season."

JAMES P. SILO

Silo's Auction Rooms

"The coming season should certainly be the most successful in the history of America's auctions."

Art Dealers

GEORGE H. AINSLIE

Ainslie Galleries

"John Ross Key, a friend and contemporary of Inness and Whistler is to show his paintings at our opening exhibition of the season. Mr. Key had the distinction of taking Whistler for his first etching lesson and is the owner of the first copper plate Whistler ever made. Although he painted at various periods of his life, Mr. Key is now at the age of seventy-six, holding his first exhibition. An article about Mr. Key has recently appeared in Scribner's, relating among other interesting reminiscences, of the artist's work on harbor plans during the Civil War."

"Later in the season we expect to show South American and Spanish paintings by Blanche Collett Wagner, paintings of the Rockies by Anna Boyd Allen and portraits by Margaret Fitzhugh."

WALTER GRANT

Anderson Galleries

"An exhibition of a set of paintings from the last Mt. Everest Expedition is now open on the top floor of the Anderson Galleries. This is the first of many unusual shows we have scheduled."

"Reports that have come to me from Europe are that almost all, even of the more conservative galleries are showing modern art with great success. One of the most important exhibitions held in London during the summer season was that of modern French art in the Knoedler Galleries."

MR. BABCOCK

Babcock Galleries

"After a quiet summer we are opening the season with paintings of Irish peasant life by William Conor. Conor is a well known Belfast artist who was encouraged by Sir John Lavery to show his work in America."

"My program for the season is still somewhat tentative, but I am looking forward, as always, to the adventure of presenting new artists to the public."

F. VALENTINE DUDENSING

F. V. Dudensing Galleries

"Before I have anything to say about the coming season, I should like to be quoted about the sale in Paris of Rousseau's 'La Bohémienne Endormie.' It is a great misfortune that this picture has been lost to America. When it was here, it could have been purchased for a comparatively small sum, when the fact is considered that this is probably Rousseau's masterpiece. I am sure that in the Paris sale the price will be several times that for which it was offered here."

"For my own galleries, I can already say that I have been singularly fortunate in the pictures I have been able to buy in Paris during the last few months. It is getting almost as difficult to buy good modern pictures as it is to find old masters. The several Matisse, Damiere."

Laurencin, Derain paintings and a small marble by Maillol, which I have secured, may be regarded as something of a triumph."

R. DUDENSING

Dudensing Galleries

"We feel that our summer competition held to discover new artistic talent has been particularly worth while. Invitations were sent to art societies throughout the country, resulting in seventy-two entries. Much of our time in August was spent in looking over the canvases submitted, from which we picked the work of four unusually promising artists, who will all be given exhibitions. Our opening show, on October 7th, will be of the paintings of Alice Flint, whose work was given first place in the contest. The other three competitors, whose work will be shown later in the season, are S. Rembski of Brooklyn, Arnold Wiltz of Bearsville, N. Y., and T. C. Grosvenor of New York City."

E. C. HOLSTON

Durand-Ruel Galleries

"To-day, in France the paintings of the once scorned Impressionists have become classics, much prized and difficult to obtain. It takes as much effort to secure a fine Cézanne or Renoir as an old master. I am highly pleased that I was able to obtain paintings by Pissarro, Sisley, Monet, Degas, Renoir, Cézanne and Gauguin, which will soon be sent to this country."

WALTER EHRLICH

Ehrlich Galleries

"I found buying conditions abroad unusually difficult this summer. In Germany there is reluctance to sell. In France and Italy the depreciation of currency has caused people to invest their money in works of art which they wish to hold until the currency is stabilized."

"However, despite these difficulties, I was able to bring back several old masters, among them a Madonna and Child by Bellini, two portraits by Rubens and a fine pair of portraits by Ingres. I also acquired two American paintings, a 'Portrait of a Lady' by Gilbert Stuart, and another portrait by John Singleton Copley."

F. NEWLIN PRICE

Ferargil Galleries

"The Ferargil Galleries will be concerned more than ever before with the decorative arts. We believe that the placing of pictures in a home and the artistic arrangement of the details of a room is one of the most important activities which an art dealer can pursue."

"In addition to our usual exhibitions of paintings we shall have a permanent display of mantels, furniture, chests, pottery and glass, some of them being grouped as we believe they should be in a well furnished house."

WALTER CLARK

Grand Central Galleries

"The plans for the coming season in the Grand Central Galleries are still in process of formation. We have however, a number of very interesting things arranged both for exhibitions here and those in other cities. We shall be in cooperation with the Women's Clubs of America and expect that an even greater interest in American art will be shown throughout the country than during the last season."

CARL HENSCHEL

Knoedler Galleries

"Both in London and New York we have enjoyed an unusually active and successful summer. Our exhibition of French paintings in London was something of a sensation in the art world there. Interest in the American paintings on view in our New York Galleries during the summer has been lively. As to my purchases in Europe I can only say at present that some interesting paintings have been acquired."

C. W. KRAUSHAAR

Kraushaar Galleries

"My trip to Europe this summer has been particularly successful and has enabled me to bring back to America a series of paintings, sculpture, drawings and lithographs by artists of the French school."

"I have obtained paintings by Redon, Van Gogh, Fantin-Latour, Courbet and Mary Cassatt; drawings by Picasso, Lautrec, Daumier, Forain, Guys and Pissarro; bronzes by Bourdelle, Maillol and Renoir, and in addition a large collection of lithographs by Lautrec."

JOHN LEVY

John Levy Galleries

"The scarcity of fine pictures which can be brought on the market is adding greatly to the difficulty of the dealer in America and abroad. During the several months which I spent in Europe last summer, I was able to get only about one-fifth of the pictures which I could use. There are several things which have brought this about."

"First, of course, is the fact that the original supply is limited. Then there are the great private collections to which the men who own them are constantly adding, but the greatest single factor is probably the added purchasing power of the American museums. So many of even the smaller museums have had large sums given them, that collectors and dealers are forced to compete with the museums at every important sale."

"Another change which has come in both museums and private purchasing is that in taste. Everyone seems anxious to buy finer things than they did a few years ago."

"I do not think there is any occasion for serious alarm in the increased governmental restrictions on the exportation of works of art in Europe. It is probable that only a few things of fine quality, most of which are already in museums, will be barred from export."

"I am of course familiar with the English portraits which will be included in the Michelham sale. I do not think that a finer collection has ever been offered and it will be very surprising if several auction records for prices are not broken."

ROBERT MACBETH

Macbeth Galleries

"Our opening exhibition will be the first New York show of Stanley Woodward, the Boston painter. Mr. Woodward's work is well known in New York, but this will be the first time that this city will have had an opportunity to see a large collection of his paintings."

"This exhibition will be followed by a Memorial show of the work of the late Ernest Haskell. Three rooms of our galleries will be devoted to this exhibition."

"Perhaps the most interesting thing we have in mind is the show which will be made up of work by American painters at present unknown. We shall try, both among the young men of our acquaintance and those who have been recommended by others, to select works which will both be interesting in themselves and also show the current tendency in American art."

"We may also have a large exhibition of early American painters, and this may develop into a retrospective show of American art."

MRS. R. K. MCGEE

Milch Galleries

"During the summer we have made several important acquisitions, chief among them being the purchase of Abbott Thayer's portrait of Bessie Price, one of the artist's finest and most characteristic paintings, included in the Loan Exhibition of his work at the Metropolitan Museum. In the early American field we have secured two marbles by Hiram Powers and an early portrait of John H. Twachtman by John W. Duveneck."

"At the present time rotary exhibitions of the work of five artists are being sent out. The Max Bohm exhibition will go to five museums, starting with Toledo. The Willard Metcalf rotary will open in Grand Rapids, Maurice Fromkes in Baltimore, Leon Gaspard in Detroit and William Ritschel in Buffalo."

N. E. MONTROSS

Montross Gallery

"I seem to have practically opened the art season with my exhibition of New Mexico painters. The show again attracted considerable attention, both among last year's enthusiasts and new visitors. My only regret has been that most of the art critics were still on their vacations; notices of the exhibition have been rather few."

"My plans for the season are not entirely made and I should hesitate to mention one or two artists and leave out others. I can only say that I intend doing my best to make the season a lively one."

FRANK K. M. REHN

Rehn Galleries

"Our season will open on October 11th, with the watercolors and oils of Harry Hering, the first of a man show of an artist whose lan have at-

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ART SEASON MAY BREAK RECORDS

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tracted considerable notice in various group shows.

"Looking farther ahead, I may say that we have already scheduled a one-man show of Henry McFee, in January, an exhibition of all the new work of Leon Kroll, a George Luks exhibition and the first full showing of Edward Hopper's oils and watercolors."

JOSEF STRANSKY
Wildenstein & Company

"Having been a collector for fifteen years, and being since three years as a dealer on the other side of the fence, I want to make a confession. During the time of my collecting I always thought that it is rather easy to find great works of art, and that it is a profitable and pleasant occupation to dispose of them. In both anticipations I was wrong. Nothing is more rare than really fine pictures and works of art. It is very difficult to locate them, and it is only modestly profitable and not at all easy to sell them. It is, however, a joy to come across a great work of a genius, and it is such a satisfaction to provide it for a discriminating collector who appreciates our efforts.

"Works by old and modern masters of consummate merit command high prices. That is only logical. The museums all over the world have swallowed so many of the important examples and have taken them out of the market forever, that they are getting more scarce and more valuable from day to day. The dealer of the present time is forced to pay to the European owners enormous prices. They know what they possess. The time of inflation in Europe is gone. Fine specimens are much dearer than prior to the war, and all deals are made on gold basis.

"In spite of all these difficulties we were fortunate to obtain a group of exceedingly fine things, both old and modern, which I am sure will arouse the enthusiasm of our clients. Not on account of the present prosperity in the States, but on the strength of our possessions I am optimistic as to the coming season."

SALE AND EXPORT OF ART IN SPAIN

(Continued from page 1)

in proper preservation as directed by the authorities.

The second part, dealing with antiques and antique works of art, enacts that a permit is necessary for their exportation, and the Government reserves for itself the right of pre-emption at the declared price. Permits are granted immediately,

except in very rare cases, when the object in question is of such importance, that its exportation would mean a serious loss to the country. In that case, the said object would be inscribed in a special register for a period of five years (renewable every five years) during which period it cannot leave the country, although the owner can dispose of it freely as long as he does not sell or send it abroad. Any antiques, or reproductions the exportation of which is permitted, are subject to the following export duty: objects up to 10,000 pesetas, 2% ad valorem; from 10- to 25,000 4%; from 25- to 50,000 6%; for 50- to 75,000, 8%; from 75- to 100,000, 10%, and so on in a progressive scale up to a maximum tax of 20% of the value of the object to be exported. Any sales made against the provisions of this law will be declared null and void. The State will confiscate the object and the sale price, besides which the seller will be held guilty of fraud and punished accordingly.

The Government will arrange by means of commercial or diplomatic agreements with other nations, for the restoration to Spain of objects sold abroad against the provisions of this law. In such cases, the foreign purchaser will be refunded in full the purchase money, which the State will recover from the seller, as well as enacting any penalties incurred.—E. T.

SELF PORTRAIT BY REMBRANDT DATED

VIENNA.—An important discovery has just been made at the Vienna Museum of Historic Art. On restoring a self-portrait by Rembrandt, his signature and the number 1652, indicating the year when the picture was painted, were found on the left side below. At that time Rembrandt was forty-six years of age, but in the catalogues and guide-books, 1657 to 1660 were mentioned as the presumable date of the origin of the work. The difference is of importance, because it was in 1654 that Rembrandt's period of misfortune began, and in 1656 his art treasures were seized by his creditors and sold for a trifling sum. The citizens of Amsterdam would not accept his own pictures in payment of his debts, for at that time they had not the faintest understanding of his art; instead, they took rubbish.

While it has always been asserted by the historians that the self portrait in question came into existence as a result of Rembrandt's time of stress and humiliation, the fallacy of that statement has now been proved. But for no fewer than two hundred years the picture has been in Vienna, and the historians' opinions have been accepted, although the portrait looks anything but sad. It shows Rembrandt with his right hand in his belt, his face somewhat wrinkled, his eyes bright and bold. There is nothing of disillusionment and pessimism in them, as in his later self-portraits.

\$275,000 PAID FOR GUTENBERG BIBLE

VIENNA.—The sale of another of the earliest of the Gutenberg Bibles, destined for America, for \$275,000, the highest price ever paid for a book, was announced tonight by the representative of the firm of J. Kaufmann of Frankfort-on-Main, buying agents for Dr. Otto H. Vollbehr, whose collection of rare books was recently exhibited in New York.

The Bible was purchased on Sept. 17 from the St. Paul Monastery at Lavantthal, Carinthia. The Austrian Government has granted a permit for its export to America on the payment of a tax of \$25,000. It has been sent to join the Vollbehr collection in New York. It is reported that additional taxes will bring the cost of the volume to \$305,000.

The Bible is one of twenty Gutenberg printed between 1453 and 1456, on vellum, and is one of the "Forty-two Line" or Mazarin Bibles. Nine of these perished and eleven copies are extant, of which there are nine now in America.

The Bible which the monks of the Melk Monastery in Austria sold in America last year, and eventually brought the record auction price of \$106,000, is considered less valuable than the one just sold, because the former was printed on paper, while the latter is on vellum.

The nine copies of the Gutenberg Bible known as the Mazarin now in America are distributed as follows:

One in the New York City Public Library, one in the library of the General Theological Seminary in New York City; two in the J. P. Morgan library in New York City; one in the Huntington library in Pasadena, Cal.; one in the library of Carl H. Pforzheimer of New York City one in the library of Joseph Widener of Philadelphia and one in the Yale University library.

The last named volume is the one referred to as bringing \$106,000. It was bought last Winter from Dr. A. S. W. Rosenbach, who paid the record price for it, by Mrs. Edward S. Harkness of New York, who gave it to Yale.

Dr. Otto H. F. Vollbehr is a noted German book collector who came to America to attend the Eucharistic Congress at Chicago, where he exhibited part of his collection of fifteenth century incunabula, and who presented to Cardinal Mundelein several manuscripts of medieval Popes.

SARGENT PORTRAIT GROUP TO BE SOLD

LONDON.—We learn from the family of Colonel Guy Richard Charles Wyndham that he is to sell his famous Sargent portrait group of "Lady Elcho" (now Countess of Wemyss), "Mrs. Tennant" (afterwards Lady Glenconner, now the wife of Viscount Grey of Fallodon), and "Mrs. Adeane." The picture is in the hands of Messrs. Knoedler, Old Bond-street, who recently sold one of Gainsborough's fine portraits of William Pitt to an American collector.

The Sargent picture, which ranks with the painter's most beautiful achievements, will in all likelihood follow the Gainsborough at a high sum, but it would be unwise to appraise it on the extravagant prices realized in the sale of the artist's pictures after his death. Exhibited first at the Royal Academy in 1900, the group was again seen at Burlington House at the Memorial Exhibition of Sargent's works last winter, and its great qualities were recognized by all who saw it then.

There is no painting by him in his native land to equal it in aesthetic beauty or artistic importance. Nearest to it in this respect is the delightful group, "The Daughters of Edward Boit," which was shown this year at the Museum of Fine Arts, Boston, Massachusetts.

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XVIIIth CENTURY RUG FROM KONIA RECENTLY BROUGHT TO NEW YORK BY JAMES F. BALLARD

DETROIT BUYS RARE VASE FROM CHAIT

The Detroit Museum has recently purchased from Ralph M. Chait a Han porcelain vase of extremely rare type, dating from about the 13th century A. D. According to Dr. Berthold Laufer of the Field Museum, who has conducted researches in this field, only nine specimens of this type are known. Fashioned of light reddish clay, the vase is of globular form, narrowing into a tubular neck with wide spreading lip. Three protruding triple linear ridges ornament the upper part of the body, supporting, at the sides, loop and scroll handles. A brown slip covers the entire vase; the middle portion alone is invested with a glaze that is now considerably decomposed. The neck, at the lip and lower portion, is ornamented with an eight-line, incised geometric wave motif, while the glazed part of the body bears a conventionalized archaic design of animals or birds.

Commenting on the scarcity of this type of vase in his *Beginning of Porcelain in China*, Dr. Berthold Laufer says: "The comparative scarcity of this ware is notable, and gives food for serious reflection. As the writer was able to secure on his last expedition for the Field Museum, many hundreds of pieces of Han pottery of all types and descriptions, while several thousand specimens have passed through his hands during the last fifteen years, and as he could hunt up only nine representatives of this novel porcelain ware, these numbers may be regarded as the relative (certainly not absolute) proportions in which the two classes of pottery are to be found, and, we may add, were made in the past. Two inferences may be drawn from this phenomena: this peculiar ware was the product of only a single kiln, or of very few kilns; and these kilns did not flourish during the Han period but either at its very close, or even more probably, toward the middle or end of the third century."

Three other interesting specimens have

also been recently acquired by the Detroit Museum from Mr. Chait. The first, a Tang pottery dish, similar to specimens in the Metropolitan Museum and the Eumorfopoulos collection, bears a green, yellow and blue scroll design upon a mottled green and yellow ground, and is supported by four unusual scrolls. The second, a fine stone bas-relief of the Pre-Tang dynasty, similar to the grave sculptures written about by Dr. Laufer and Dr. Chavanes, depicts a scene mentioned in the classics and bears inscriptions on its obverse sides and ends. A rare Ming five-colored plate, the third of these acquisitions, bears foliated imperial four-clawed dragons and phoenix medallion motives. The foot has the imperial six-character mark in underglaze blue, which translated, reads: "Made in the reign of Emperor Wan Li of the Great Ming Dynasty." (1573-1619.)

NOTABLE EXAMPLE OF PERUVIAN ART HERE

Mr. Rafael Larco H., one of Peru's outstanding figures, sugar planter, publicist and art connoisseur, arrived in New York October 4th, on the Grace liner "Santa Elisa". He is keenly interested in Peruvian art and architecture and brought with him a large painting, "The Offering" by Senorita Elena Izlue, a Peruvian artist who has achieved an enviable position in the art world of South America.

"The Offering" shows a scene in the days when the Incas reigned supreme in South America, long before the Spanish Conquest. On a throne sits one of the Daughters of the Sun, of the Inca Royal Line. She is not only a ruler but also is worshipped as the incarnation of the Sun God. Kneeling before her are worshippers who humbly present their offerings—a llama, incense, precious stones and food.

The canvas is on exhibition at the offices of W. R. Grace & Co., 7 Hanover Square, and may be seen between the hours of 9:30 A. M. and 4:30 P. M.

JAMES F. BALLARD NOW IN NEW YORK

James F. Ballard, one of the most famous collectors of rare oriental rugs, is at present pausing in New York between two journeys in search of treasure. He arrived from London only a few days ago. In another fortnight he will be off for India in pursuit of masterpieces of weaving. In the interval he has found time to arrange for the exhibition of his great collection at the Boston Museum of Fine Arts. This will be the latest of a series of exhibitions held in Museums throughout the country, exhibitions through which Mr. Ballard shares with the public his delight in fine things.

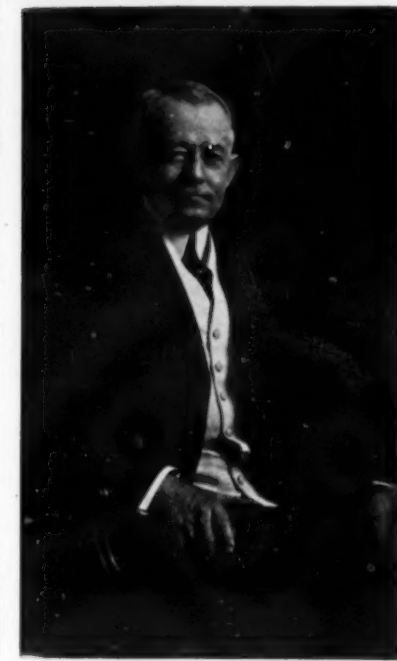
The rugs in his present collection, together with those which he presented to the Metropolitan Museum have been gathered from every part of the world. Mr. Ballard estimates that he has traveled at least 425,000 miles in his search for those rarest rugs and carpets which alone appeal to him.

By Mr. Ballard's permission we reproduce herewith one of the rugs purchased on his most recent journey abroad.

This rug is an early specimen of the so-called Seldjukian types originating from the district of Konia from the latter part of the XVth century. It is very primitive Islamic and extremely rare, showing the "Membar" on both ends and a magnificent arabesque medallion in the center representing the down-hanging crystal lustre in the center of the mosque. The predominant colors consist of the fine old Seldjukian pink and yellow mixed up with different shades of light blue with ivory. They were originally made by the Mevlevi Dervishes of Konia for their own use as prayer rugs inside their holy mosques. The Mevlevi Dervishes of Konia owe their existence to the royal descendant of Djelaeddin, who came to Asia Minor from the old Persian city of Rhoum and founded the sect of Mevlevi Dervishes in Konia.

CHRISTIAN ART TO BE CATALOGED

PRINCETON, N. J. — Professor Charles R. Morey, Chairman of the Department of Art and Archaeology at Princeton University, with other members of the department, has been com-



JAMES F. BALLARD
From a late photograph

missioned to catalog the collection of Christian art objects contained in the Museo Cristiano, housed in the Sistine Library of the Vatican at Rome.

The work, which is to be under the editorship of Professor Morey, will take from four to five years. It will be done in Princeton with the aid of photographic reproductions of the originals in the Rome museum. The photographs will be completed by next Spring.

The catalog will contain, besides a complete bibliography and critical account of each subject in the Museo Cristiano, the date and place of its origin. Professor Morey has just returned from Rome, where he has been head of the School of Classical Studies of the American Academy.

Probably the finest collection of mediaeval art in Europe is to be found in the Museo Cristiano. It has been acquired by gifts from private collections during 200 years, and in recent years augmented by objects found in the Catacombs, and by the relics disclosed beneath the altar of the Chapel of the Sancta Sanctorum at the Lateran when it was opened with papal consent a few years ago.

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"La Fontaine d'Amour"—F. Boucher

Auction Offices: 20 ST. JAMES' SQUARE, LONDON, S.W. 1.—Telegrams: "Selanlet, Piccy, London"

A. D. A. L. STARTS ITS 1926-27 SEASON

The Antique and Decorative Arts League held its first business meeting for the season 1926-27 at a dinner on Thursday evening, September 30th, at the Madison Hotel, the regular meeting place of the League.

The feature of the evening was an address by Mr. Richard F. Bach, Associate Director in Industrial Arts of the Metropolitan Museum, who from his wide experience and knowledge of antiques gave a practical, valuable talk, pertinent to the interests of those present and much appreciated by his listeners.

The League is still in its infancy—just nine months old and a healthy, fast growing child, as evidenced by over fifty members present, who were most enthusiastic for its future and well content with its stride. There are now over 100 active members and indications are that there will be at least 250 admitted within the year and a sizeable waiting list as well.

Mr. Edward P. O'Reilly, the well-known auctioneer, with a kindly thought for those who were not enjoying so delightful an evening, made a motion that something be done to aid the Red Cross in their work among the sufferers in the recent Florida storm, and ere he had done—\$225 was on the table and more promised for this good work.

Three new members were welcomed at this meeting. Henry Symonds of New York, Freeman of London, and Louis Josephs of Boston.

General business matters and plans for the coming season were discussed and a report made showed that during the summer months the enthusiasm of the members had been sufficiently keen to warrant a goodly attendance at the regular weekly meetings held each Thursday, at luncheon at the Madison Hotel. These will continue through the coming season in the same manner, with a business meeting the last Thursday in each month, preceded by dinner.

It is interesting to find many men in the same field of activity, for many years known to each other only by reputation, meeting, and in their common interest developing friendships, both business and social that would otherwise never have existed. There is no doubt but that the League fills a void long felt and that it will continue to grow and become a greater and greater factor in this field of art.

Charles J. Duveen is president of the League, James P. Montllor, Secretary, and Mr. E. J. Orsenigo, Treasurer.

GRAND CENTRAL ART SCHOOL OPEN

The Grand Central School of Art opened its third year on September 15th with an enrollment of over 500 students. Over half of the states are represented in the student body. Courses are given in design, illustration, domestic architecture and decoration as well as painting and sculpture and theory.

The Students' Gallery of the school will be opened this month and examples of the work of students in all departments will be placed on exhibition, after being passed upon by a faculty jury. The plans call for several changes of exhibits during the year in order to stimulate public interest and to give wide opportunity for student representation. The Grand Central School of Art, while concerned with the highest type of art achievement, also interests itself in acting as a placement bureau for its students with a talent for illustration and design along commercial lines. The president, Edmund Greacen, and the faculty believe that the exhibition gallery will aid in this purpose as well as serve as an opportunity for the display and sale of other work to individual purchasers. Invitations will be extended to other art schools in New York City and throughout the country for exhibition of their students' work in this gallery.

Four new members have been added to



PORTRAIT OF THE HON. ELIHU ROOT
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THE ART NEWS IN INDIA

One of the readers of and advertisers in THE ART NEWS has sent us a copy of the following letter. This is the second letter of this kind from India to an American correspondent which has come to our attention within recent weeks.

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(Signed) S. DHUNJEEBHAY.

the school faculty for the current year: Howard L. Hildebrandt and Arshele Gorky in the School of Painting and Drawing; George H. Wright, President of the Society of Illustrators, in the School of Illustration, and Ezra Winter in the School of Design. Other faculty members are Edmund Greacen, George Pearse Ennis, Wayman Adams, Sigurd Skou, John E. Costigan, Henry B. Snell, Pruett Carter, John Scott Williams, Carolyn Mason, Herbert Mayer, George Lober, Julius Gregory, Charles Louis Hinton, J. B. Carrigan and Henry E. Martini.

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EDOUARD JONAS TO BE IN NEW YORK

Edouard Jonas, one of the art experts of the French Government, is now in New York and will open a gallery at 9 East 56th Street in the near future.

It is probable that the first exhibition in the new gallery will be a selection of works from the famous collection of the late Ernest Cognacq. This collection, one of the most extensive in the world, has been willed to France, but much of it will be shown in America by Mr. Jonas before its permanent installation.

KIT KAT CLUB IN NEW QUARTERS

The Kit Kat Club of New York announces the opening of its new quarters at 71 Seventh Avenue. According to the printed bulletin "the Club's new home offers its members considerably increased space. In addition to a modern working studio and facilities for Etching and Lithographing, we have an Exhibition Gallery, and a Lounging Room and Library where members may read and smoke during leisure moments out of the Club. We have installed a coat room, telephone booth and steel lockers, and a private office.

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THE BOLOGNESE "MICHELANGELO"

ROME.—Great discussion was aroused several weeks ago by the supposed "discovery" of a picture by Michelangelo in the house of Signor Giuseppe Giovannini, in Bologna, and many persons were deluded into the belief that there was some novelty in regard to this work.

It has however, been long known to art authorities, and much has been written about it in years past. The arguments in regard to its authorship are not new, and all evidence is against its being by the hand of the great master.

Doctor Arduini Colasanti, the Director of the Belle Arti in Italy and as competent and learned a judge as could be found, has thus expressed himself, in part, on the subject: "It is absolutely true that the painting in question is a well known work, of which we hear from time to time." It is mentioned in many books on Michelangelo, some of them as far back as 1840.

"All these authors exclude in the most absolute manner the possibility that this Bolognese picture has the most distant affinity with the works of Michelangelo. One of these writers, Springer, adds moreover, that thrown on the antiquarian market, it could not find a buyer."

It is true that Vasari, Varchi and Condivi mention that Michelangelo copied a print by Martin d'Olanda, but it is excessive presumption to assert that this picture is the copy.

Neither Ernest Steinmann, the most profound living connoisseur of the art of Buonarroti, who recently examined this picture most carefully, nor Professor Giovanni Piancastelli who restored it, nor any other great art critics believe that it has anything to do with Michelangelo.

Still further: Doctor Hoogewerff, Director of the Historical Institute had occasion some time ago to study this painting and on being asked for his opinion said: "I believe that it may be the work of a Flemish artist of the XVIth century, resembling David Teniers, the younger, for various reasons. In the first place the wood on which the painting is made is of walnut, a wood almost never used in Italy at the time when I believe this to have been executed, and moreover of a fibre and thickness which is Flemish. In the second place the coloring has all the marks of our art, the art of Flanders, and I repeat, of an artist who loved as did all his contemporaries, fantastic, grotesque and diabolical subjects."

After Doctor Hoogewerff had further explained his theories in regard to this "Temptation of St. Anthony, by Devils," he took down a book from his shelves and read the following extract from notes to an edition of Vasari bearing the date of 1881.

"In the current year of 1881 this picture was placed on sale as a work of Buonarroti. It is painted in oils on a thin piece of walnut. It is exactly two and a half times larger than the German print. But those who have examined it by the order of the Government, were of the opinion that it could not be accepted as a work of Michelangelo, because, besides being painted in oils (a style which was not followed in Florence during all the XVth century by any painter, including Ghirlandaio, the master of Buonarroti) it recalls the manner of treatment of color of nearly a century later, and is in fact a long way off from the sureness, the vigor and the energy which even in his youthful efforts the grand artist began to show."—K. R. S.

FRANCISCAN ART AND MSS. SHOWN

FLORENCE.—The exhibition of Franciscan art, ancient and modern, will remain open at Poppi in the mediaeval castle of the Conti Guidi there until early October. Rare manuscripts and most valuable relics have been perfectly arranged under the expert direction of Doctor Poggi and the Italian Istituto del Libro.

Among the treasures are some manuscripts from the *Sacro Convento* of Assisi which were found by a fortunate coincidence in the Communal Library of Poppin, and a Pontifical Bull of 1438, the *Stigmata*.

Here may be found the original edition, dated 1475, from Milan, of the life of S. Benaventura, and another of 1480, both very fine and of course, most rare; all the principal modern editions of Life of San Francesco and of the *Fioretti*. Among these last, most beautifully printed, is that of the *Argentieri*, the French edition of the *Fioretti* with the celebrated illustrations by Bernaud, and some valuable antique editions, the rarest of these being that of Vincenzo Longi, dated 1476, of which there exists but one other copy.

There are many interesting autographs from Assisi and Spoleto and two precious miniatures of the *Stigmata* of the Flemish school, also of the XIVth and XVth centuries. There is the most ancient *Cantico delle Creature*, the deliberation of the Signoria of Florence on taking La Verna under its protection, and many other unusual and interesting exhibits which space prevents our describing.

The exhibition is further enriched by a collection of modern wood engravings and etchings by Morosi and Celestini.

Now that the attention of the world is turned towards La Verna and Assisi, spots so sacred in the life of the *Poverello* the seven hundredth anniversary of whose death is this year commemorated, great interest in being taken in the restoration of the works of art in these places.

An attempt has been made to bring the Sanctuary at La Verna back to the ancient beauty which time and neglect have obscured. Special praise must be given to Professor Mario Pelagatti of the Belle Arti, whose work was praised by the King during his visit to La Verna on July 30th.

The reopening of the Cappellina della Croce (1263), a chapel which in the XVIIth century had the ceiling lowered to make a passage through to the Cappella delle Stimmate, has brought to light the antique vaulting of the roof and the large window, also Gothic. A copy of the old Baroque altar has been erected according to the design of Professor Zaffari. The two Cloisters and the *Forastiera* are thrown open again and the *logge* are cleared. Great pains have been taken to restore the original tone to the walls and to show the stone construction of the building. In the inside corridor the rough stone walls are laid bare and in this passage have been placed the banners of the people and of the Commune, and those of the Florentine guilds. The altar of the Church of the *Stigmata* has been substituted by one in *pietra serena*, in purest Renaissance style this also designed by Professor Zaffari.—K. R. S.

THE "PANDEMONIUM" SHOWS IN LONDON

LONDON.—There is something peculiarly sympathetic in the notion of a literary artist concerning himself with the work of contemporary graphic artists, and it was distinctly pleasant to have Mr. G. K. Chesterton presiding the other day at the private view of the Pandemonium Group, at the Faculty of Arts Gallery, 10, Upper John-street, Golden-square. Mr. Chesterton, in the course of a little speech that was full of humor and of characteristically capricious wisdom, revealed to us that the group owes its curious name to the fact that the artists included in it found after an interchange of theories that "they all disagreed very violently from each other, and from nearly everybody else." This, I suppose, is as it should be; at any rate every other successful society of artists has been at first more or less of a pandemonium, though few of them have had the good sense to recognize it and to agree to disagree with this refreshing amiability.

The general impression made by the exhibition is that the idea of freedom in self-expression has been carried to its logical conclusion. The pictures are for the most part experimental, and they are obviously the products of youth. High spirits and whimsicality are much in evidence, but there is nowhere any attempt deliberately to challenge either academic art or modernism. It is the best tempered exhibition imaginable.

There are no fewer than 140 exhibits, and the walls of the little gallery are crowded to overflowing. There are no large pictures, and most are of tiny dimensions. Among the most conspicuous exhibitors is Mr. Victor Reinganum, who is perhaps best represented by his very clever "Les Parisiens" (8), by a bright little line drawing entitled "Hey, Hey!" (130), and by the oil painting "Absinthe" (64). In this gallery Mr. Angus Grant has some of the best exhibits, all of more serious and more orthodox character than the majority. His "Aloes, Hendaye" (61) is a particularly sound piece of work, though, at any rate in its present environment, it impresses one as being just a little dull in sentiment. Mr. Nicolas Bentley, too, stands rather apart from his fellow-members. He has a distinct turn for the caricature, as his slyly observed drawing of Mr. Bernard Shaw (94) proves. But his chief interest appears to be in costume design. His "Costume Design" (93) is distinguished by a peculiar, almost esoteric color scheme which is yet effective as a harmony. His decorative sense may either induce him ultimately to devote himself to inventing stage costumes or else to still further exploitation of genre in the purely graphic sense. The artists named are certainly worth watching, and the same is probably true of several other members of the Group.

The whole exhibition is delightful, and the absence of anything in the nature of a masterpiece does not preclude the probability that out of Pandemonium there may well emerge a figure or two that will occupy an important place in modern English art. Most of our successful artists have attached themselves in their early days rather to a group like this than to the older art societies that stand for tradition before everything else, and, it must be admitted, often take themselves much too seriously.

SEGANTINI SOLD IN VENICE BIENNALE

VENICE.—As announced during the last week, the Secretary of the XVth International Exposition of Art in Venice has concluded an important sale of a painting by Segantini.

After complicated negotiations, the Marchesa Matilde Negrotto Gambiasso Giustiniani of Genoa, has bought the picture *Ora Mesta* by Giovanni Segantini paying for it more than 100,000 Swiss francs which at the actual rate of exchange is nearly 600,000 lire.

The picture belonged to the Gallery of Neupert in Zürich which bought it some time back from a German gallery. It was lent to the *Biennale* to figure in the special showing of the works of the great Tyrolean painter, by the direct intervention of the Swiss Federal Government, and by the offices of the Italian Government.

This sale assumes a notable importance in that it ensures to Italy the valuable work which belongs to the most brilliant period of the artist's career.—K. R. S.

ANCIENT ORATORY UNEARTHED IN ROME

ROME.—The most important recent discovery in the present work of excavation of ancient Rome occurred near the so-called Tribunale, at the left of the Temple of Mars. Here was found a chamber or oratory, richly ornamented with rare marbles. Surrounding columns are inlaid with *pavonazzetto* (red marble) with white capitals; and a frieze of delicately carved palm leaves, also in white marble, runs around the room. This latter closely resembles Greek terracotta work of the Vth century B.C.

In the centre of the chamber appears the base of a statue which still shows the remains of a rich decoration. The figure was evidently gigantic, as is proved by the traces of the feet of the support, and by a circular mark, as of the end of a lance, cut out in the slab of *pavonazzetto*. The statue undoubtedly represented a hero, standing with his left hand resting on the lance.

From the measurements of the feet it is calculated that the statue must have been seven times life-size, and that it reached nearly to the height of the wall.—K. R. S.

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THE OPEN SEASON

Twenty years ago the fall issue of the ART NEWS remarked with already familiar optimism:

"The art season promises well. Artists and dealers are cheerful and hopeful and all predict a successful year."

Even in 1926, one can scarcely go beyond this statement, classic in its finality. Outwardly, the opening of the art season is quite like that of other years. The gallery attendant slowly awakens from a slumberous and peaceful summer. Mulberry velvet draperies are brushed and rehung, brave for another season. Stock pictures and innocuous water colors come down from the walls to make way for the fall shows. Dealers, returned from Europe, tell of important purchases, of lively exhibitions planned for the winter season.

And yet, beneath these familiar phenomena, the opening of the 1926 art season differs from that of other years. Financial depression, deepening in Europe, has made New York, more definitely than ever the art Mecca of the world, the mart to which eventually come the most important paintings on the market, the rarest books, the finest etchings and engravings. Last winter in particular, several events of unusual significance focussed the eyes of the art world upon New York and definitely established the advantage to be gained in bringing objects of the first quality to America for sale. Last season set precedents and made record prices. There is every reason to believe that the coming season should feel the cumulative effect of last winter's prosperity, that more timorous spirits should follow the lead of bolder ones. In fact, looking clearly at the situation it scarcely seems such a platitude to remark: "The art season promises well. Artists and dealers all predict a successful year."

BRINGING IN THE SHEAVES

The problem which confronts museums, dealers and collectors in the purchase of fine works of art becomes increasingly involved. So many of the great prizes are now lodged in museums or permanent collections that the capture of a fine painting is something of a triumph.

Added to the scarcity in Europe is the growth of governmental regulation of

export of works of art. Spain is the latest country to adopt a guardian policy. Germany and Italy already have rules in force, France has experimented and there has been much agitation in England. In all of Europe the governmental tendency, not always in accord with that of the owners of pictures, seems toward the retention within national boundaries of works of art of first importance.

The American picture buyer, without question the force against which legislation has been enacted, seems regarded as the Venetians looked upon Napoleon. Except that the ravages of peace threaten to be greater than those of war.

In spite of these difficulties and the additional fact that American museums with their tremendous resources have become serious competitors, the art dealers have secured many notable works. It is reported that they have had to pay heavily for them. In many cases the negotiations involved would be worthy of a master statesman. It requires both courage and rare judgment to take a prominent place in the art business of today.

COLONIAL MUSEUMS

The last twenty-five years have witnessed a nation-wide repentance of the "Neo-Gothic Baptist" period in our architecture of the eighties and nineties. Scroll saw gables and extraneous cupolas have given way to the fan light and the Doric column. Gilt and brocade furniture has been hurried to the auction room, to be replaced by humble pine, cherry and maple. Old houses are carefully restored and the new house is severely "Colonial."

And so the opening of the Early American wing of the Metropolitan Museum last year seemed an expression of a nation-wide feeling for the simplicity and honest craftsmanship of our forebears, not merely an earnest effort to improve public taste. This very genuine interest in preserving the fine examples of early American architecture and furniture has been further evidenced during the past month by four events of considerable interest. Perhaps the most important of these is the opening of the Pennsylvania Museum of Mount Pleasant on the Schuylkill as a branch museum of American art. Built by John McPherson in 1761, the mansion dates from the most famous period of Philadelphia craftsmanship and is a fitting setting for some of the choicest pieces from the museum collection, as well as for loans from old families and collectors. Not to be outdone by Philadelphia, the Boston Museum has opened a new wing of American decorative art, to which the most recent addition are three rooms from the Derby-Rogers house, designed by Samuel McIntyre, and the Rhode Island School of Design has purchased a Georgian Colonial house in Providence, to serve as a museum of early American craftsmanship. A fourth announcement indicative of the trend of public feeling is the purchase at auction last week of the old Harwood mansion in Annapolis by St. John's College, thus preserving for the public one of the most dignified of the old Annapolis homes.

This revival of conscience in preserving Colonial architecture would seem to prove that where there is sufficient interest, the necessary money to secure a work of art can usually be obtained. In America, in art as in other matters, it is largely a question of setting the ball rolling. With these precedents, added to the initial example of the Early American Wing of the Metropolitan, preservation of Colonial architecture in America bids fair to become a matter of local pride. To all appearances, the Early American ball has been set rolling beautifully.



"THE MYSTIC MARRIAGE OF ST. CATHERINE"

By CORREGGIO

Gift of Mrs. Anna Scripps Whitcomb to the Detroit Institute of Arts

THE NEW INDIAN WING

Opening of a new wing of the Museum of the American Indian at Eastern Boulevard, Middletown Road and Jarvis Street, in the Bronx, is at once a tribute to the enterprise of the Heye Foundation and a testimony to the growing interest in Indian history in this country. The main buildings of the Museum, at Broadway and 155th Street, were already so crowded last year that the directors looked about for a place to expand. They were fortunate enough to come into possession of a tract of about six acres in the Bronx, where the new annex is to be the first of a series of buildings to house the ever-growing collections.

Although the Smithsonian Institution in Washington, the Peabody Museum in Cambridge, the Field Museum in Chicago and a number of other institutions have exceptionally valuable collections of material showing the culture of the Indians of North, South and Central America, the Heye Foundation here in New York has by the importance of its collections and the excellence of its plant become one of the most interesting museums in the country alike for students and for the general public. Its field staff is constantly bringing to it new material of great importance in the study of the Indian. Among the most interesting accessions are the collections from the caves of the Ozarks and remains of the cliff-dwellers and allied cultures from regions in Nevada which had been supposed to lie far beyond the area occupied by the ancestors of the present Pueblo Indians.

The value to scientists in a collection such as that of the Museum of American Indian lies not only in its completeness but also in its accessibility. The generous basement of the Museum at 155th Street made it possible to store much material which could not be exhibited on account of the limitations of space in the exhibition halls. This was carefully classified and could be readily examined by students. But the Museum authorities knew that better facilities should be afforded and that, as more material arrived, it would become increasingly difficult to place it at the disposal of students. The new buildings not only will facilitate the exhibition of more material for the public, but will also furnish room for research workers to go about their studies unhampered by overcrowding.

To Mr. GEORGE G. HEYE, New Yorker—and the American Indians—owe thanks for having conceived and made a

TWENTY YEARS AGO

WITH THE DEALERS

From The American Art News, Vol. 5, No. 1,
October 20, 1906.

From a careful study of conditions as they prevail at the opening of another art season, in and around the dealers' galleries, and from talks with the better posted and more prominent leaders in the high art business who have returned from their summer wanderings or business trips abroad, it would appear that the season opens unusually well and with more than ordinary promise. While the art season in London, Paris and other European capitals, which closed in July, was not an extraordinarily good one, there is every indication that with a continuance of prosperous business conditions here, that of the late autumn and coming winter in this country will be more than usually successful. The early English and French and modern Dutch pictures will again, as in the past few seasons, be the most exploited and in demand, save only the very few choice examples of the Barbizon painter which can be offered, and the works of the Giverny school, which continue to appeal to connoisseurs. America has become the great market for the works of the modern Dutch painters, some of whom have made fortunes through the appreciation in value of their canvases in the United States the past few years. One dealer relates that Albert Neuhuys, one of the strongest and best known of the modern Dutch figure painters, and also one of the most industrious, has recently purchased an automobile and is devoted to the sport. To those who are familiar with the history of the boom of the market for modern Dutch pictures, this is amusingly significant.

success of this Museum, and having not only given freely of his own fortune and time, but interested such servants of science as Mr. ARCHER M. HUNTINGTON in helping to house the invaluable collections which Mr. HEYE and his associates have brought together. The new building is at once a museum and a memorial. It is appropriate that it stands surrounded by Indian gardens in which grow the vegetables and flowers which the red men gave the white when they settled here. In more ways than one are we indebted to the Indians. Our ignorance of them and of what they did for us is, fortunately, being slowly dispelled through such excellent work as that of the Museum of the American Indian and kindred organizations.

(From the New York Times)

FLEMISH LANDSCAPE
SHOWN IN BRUSSELS

By PAUL FIERENS
Special to THE ART NEWS

PARIS.—An important retrospective exhibition of Flemish landscape of the sixteenth, seventeenth and eighteenth centuries was opened on September 8 at the Musée de Bruxelles. For the following two months there will be on display about four hundred pictures and drawings from many collections, churches and other museums in Belgium. It is an excellent occasion for study of the evolution of a kind of painting for which the Flemish in the fifteenth century were particularly apt (they are still) and to which the greatest artists, such as Brueghel, Rubens, and Brouwer contributed. Around these great painters of landscape are grouped lesser painters, little known or almost forgotten. This exhibition also shows a variety of styles which are to be observed in the last of the primitives and the first of the romanticists such as the contrast of Rubens and Jan Brueghel of Velours, who were contemporaries, good friends, and sometimes collaborators.

There are two types of paintings which predominate—the more unimaginative landscapes, represented by Patenier, Van Valkenborgh, the Grimmers; and the lyrical type of landscape, for which Rubens set the formula and which was enlarged on by Jacques d'Aethois, Luc Achtschellinck, Ignace Van der Stock and others.

At the beginning of the sixteenth century Flemish painting had freed itself from medieval conventions and had become more definitely defined. The talent of Jerome Bosch, represented by two works, one of which, the "Adoration of the Magis," from the church of Anderlecht, is not as has been supposed a replica of that in the Prado. It is one of his most striking landscapes. Through his panoramic conception and treatment of atmosphere, Jerome Bosch was the forerunner of Patenier, the latter the first purely landscape painter, the first to place landscape in the foreground of his pictures, giving only an episodic value to his figures. Luc Gassel and several others followed in Patenier's footsteps, but Brueghel directed genre painting toward greater grandeur and realism.

We should not insist too much on Brueghel's realism. We know that he was great also as a "composer," that he established a perfect balance between decoration and reality. Lucas Van Valkenborgh, Jacob Grimmer and his son Abel were the immediate followers of Brueghel. With more modest talents they were concerned with analysis. Josse de Momper, three of whose landscapes have been loaned by M. Newmans, was more concerned with decoration. A skilful technician, he painted almost impressionistic snow scenes and green fields.

The Italian influence was very strong in the sixteenth century. Paul Bril from Rome painted some classic frescoes in which landscape was the only theme. Gilles Van Coninxloo and Roland Savery were preludes to the calm landscapes of Poussin and Claude Lorrain and gave to their canvases a sort of romantic frenzy. Before passing to the seventeenth century one must not forget Brueghel de Velours, as brilliant a colorist as Sebastian Vranex, as seen in his work, "L'Enfant Prodigue," in the collection of Laurent Meus, and one of the most delightful miniaturists.

One of the most interesting pictures of the exhibition is a small picture by Rubens from the collection of Fritz Lugt, "Site Campagnard sous la Rafale." Rubens, although old when he painted this masterpiece, must certainly have felt the influence of Adrian Brouwer, whose work he admired. One likes to compare the "Site Campagnard sous la Rafale" with Brouwer's landscape, bought by M. Kleinberger at the Warneck sale which is now in the Louvre due to the generosity of Colonel Friedsam.

We can only mention briefly two or three discoveries made by the organizers of this exhibition, M. M. Fierens-Gevaert and Arthur Laes. First, there are four decorative landscapes, formerly attributed to Jacques d'Arthois, from the collegiate church of Sainte Gudule of Brussels. Upon one painting there is the signature of Daniel Van Heil, on another that of Ignace Van der Stock. These discoveries will lead to other new attributions.

Second, the pictures given to Achtschellinck from L'Eglise de La Chapelle, (Continued on page 11)

EXHIBITIONS IN NEW YORK

ART-IN-TRADES CLUB

The Waldorf

(Continued from page 1)

job been more thoroughly done. If a lesson were needed to teach us how far we have fallen below the Indian in matters of design, none better could be found than this panel which, in addition to the reproduction of an early drawing of Newark, depicts, we are told, the life of the Hackensack Indians. A glance at the Indian pottery also in the room reveals the extent of our degeneration.

The matter of a keynote for this room is, of itself, more of a problem than the Club has seemed to realize. The first impression is of an array, not too well ordered, of a number of completely unrelated objects. There are Indian pots and paintings by Paul Dessar. There is a carved mantel and chimney piece obviously inspired by totem poles and carried out with intelligence and skill, and in the same room, a large sofa of embuya wood, hand tooled and covered with red satin. There are tables and chairs more or less Queen Anne, beautifully made and inlaid with the rarest woods, and hooked rugs. It was pointed out that each piece was decorated with a motive derived from either Indian designs or American flora and that a relationship was thereby established, but it seemed rather an unpleasant confusion. More probably the trouble lies with the number of cooks who have flavored this American *pot au feu*. Given an appropriate setting, the real distinction of the furniture, designed and executed by Schmieg-Hungate and Kostian, could be appreciated.

It is unfortunate for the rest of the exhibition, that this room should have been selected for a curtain raiser. Once past it, the creative spirit, which, because of a lack of direction, has largely spoiled Space One, has been better controlled. In addition to several excellent groupings of "period" furniture, notably those of W. J. Sloane and E. A. Belmont, there are a number of interesting experiments. Sloane, whose "Hall" is a fine piece of Georgian decoration, has done a bedroom which, although it is obviously indebted to Ruhlman is both modern American in conception and entirely pleasing. It has a greater appeal than that of novelty alone. The combination of wood and ivory; the use of black both in furniture and the bed spread; the centre light, the lamps and Cheney's fine fabrics create a room which is both arresting and restful.

Another modern bedroom modeled, apparently, on the snappier magazine covers has too much the look of a paper cut-out to be entirely pleasing.

Most of the other rooms in this exhibition are interesting for their details rather than as complete units. Many of the individual pieces are fine, notably the two block printed panels by Harry Wearne in Space Eight, and the silver by Arthur J. Stone in Space Five, the "Late Colonial Dining Room." In this space M. H. Birge and Sons show a fine scenic wall paper called "The Chinese Garden."

Throughout the exhibition there is the suggestion of a new order. The present day craftsman seems in advance of the decorator. Perhaps, before the next exhibition of the club, the decorator will be more familiar with the new materials at his command.

THE NEW MEXICO PAINTERS

Montross Gallery

For the past few weeks, the Montross Galleries have been bright with the canvases of the New Mexico painters. Our favorites in the show were the unpretentious and imaginative water colors of F. G. Applegate. We especially liked his "Navaho Indian," a fairy tale brave riding in a wood shot through with darts of sunlight, and his landscapes that make effective use of broad spaces of white. B. J. O. Nordfeldt shows paintings and etchings. Among the latter, his "Two Story House, Taos" won the Logan Prize at the Chicago Art Institute and the "Boy and Pup" has been purchased for the permanent collection of the Los Angeles Museum. The series of colored woodcuts by Gustave Baumann reveal skilful management of a difficult technique. Of Joseph Bakos we liked best a cluster of native flowers, set in a sturdy vase on a peasant stool. Ernest L. Blumenschein is represented by "Snow and Sunshine," Victor Higgins by the portrait of a nonchalantly posed Mexican boy and Theodore Soelen by two canvases which suggest that he is temperamentally suited to painting New England, rather than New Mexican landscapes.

JEAN JACQUES HAFNER
Knoedler Galleries

Those who have recently returned from European travels, will find picturesque mementos of their voyage among the water colors of Jean Jacques Haffner on view at Knoedler's. Mr. Haffner, who is the recipient of the Grand Prize of Rome, has painted industriously in Brittany, Paris, Provence, Rome, Pictet and Venice. Cathedrals, Brittany sail boats, the Doges' Palace and Roman ruins all inspire him to a lively realism, expressed in terms of gay color. Two American scenes, "New England Farm" and "Winter in New Hampshire," sing out the virtues of the simple landscape motif over storied Venice or hallowed cathedral. The exhibition will be on view until October 16.

JOSEPH PENNELL
Schwartz Galleries

It would be bringing coals to Newcastle to comment further upon the life and work of Joseph Pennell. The twenty-seven etchings now on view at the Schwartz Galleries include some representative examples. As always, we prefer Pennell's New York and Pittsburgh to his Rouen and Amiens. "New York, Seen from Weehawken," is a fabulous dream city; "Greenwich Park" or "Cheyne Walk" merely picturesque. Interlacing derricks in the foreground give the misty Woolworth Tower the strangeness of beauty; "West Front, Rouen" is only a noble cathedral, interpreted by a master of etching. The sly humor of "Copying Turner" was a diverting spot in the exhibition. Memorable also was the Japanese delicacy of "Rainy Day, Union Square."

L. BONAMICI
John Levy Galleries
Until October

There are twenty-four paintings by L. Bonamici now on exhibition at the John Levy Galleries. Mr. Bonamici is colorfully and professionally impressionistic. Each of his various paintings makes a brilliant spot upon the wall. He has adapted his bold technique to the requirements of small canvases and the result, a wide and clear range of color, appealed very strongly to several quite evident patrons of the arts who were visiting the galleries at the time we were there.

Murdock Pemberton to
Review New York's
Art for The Art News

Everyone who reads the *New Yorker* (and who, say we with a graceful genuflection toward our esteemed contemporary, does not?) will await the next issue of THE ART NEWS with eagerness. For next week and thereafter Mr. Pemberton will shake his spicy typewriter over two columns of this paper.

"I just can't wait," said Mr. Eliphalet Thum.

Mr. Thum has, with that rare vision which has made him what he is, caught the feeling of the art world.

STUDIO NOTES

Matilda Browne's husband, Frederick Van Wyck, has been left a villa, completely furnished, by his aunt, at No. 32 Via Pia Caponi, Florence, Italy. The villa was at one time occupied by the poet-General D'Annunzio, who had one of his great love affairs there and tiring of the lady put her out. She went crazy on the door step.

Miss Browne is having an exhibit of her pictures this week at Summit, N. J., is judging at the New Jersey Dahlia show on October 1st, and exhibiting in eight other cities at the present time.

Irene Weir has returned from the South, where her exhibitions have been hung in the new Museum of Fine Arts, Houston, the Shirley Galleries, Dallas and at Galveston. The studio exhibition at 212 West 59th Street, of prairie and Mexico Gulf scenes will be on during October.

Mr. and Mrs. Vito Covelli, 318 23rd St., Brooklyn, have purchased a farm at Winsted, Conn., and intend to start an artist colony in the near future. The place is beautifully situated in the Berkshire Mountains. The house is over 150 years old and they intend to remodel it.

Chas. P. Gruppe has just returned from Rockport, Mass., where he has been painting through the summer. Four of his pictures were sold at Rockport.

Emile A. Gruppe spent the summer painting at Provincetown, Mass. He has returned to his studio, 138 Manhattan Ave.

F. W. Rockstahl left New York on the "University World Cruise" as one of the faculty, and will be gone until May, 1927.

WILLIAM CONOR
Babcock Galleries
Till October 16

William Conor approaches his Irish peasant types in a realistic spirit. He paints no beautiful Irish colleens nor anecdotal groups. Many of the canvases are records of brief moments of relaxation in the midst of toil. A sombre child clutches the brightness of a patchwork quilt. Two girls forget their day at the mills in the music of an accordion. Such types as "The Heater Boy," "Cronies" and "Shipyard Workers" are honestly and sympathetically observed.

Mr. Conor's work has been accepted by the leading exhibitions of Europe. An important canvas of his hangs in the House of Parliament in Belfast. This is Mr. Conor's first exhibition in America, having been encouraged by Sir John Lavery to come here.

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Paul Guillaume and Thomas Munro,
Published by Harcourt, Brace and
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To over civilized people, the elemental
in art is stimulating, and this in some

way accounts for the interest in negro sculpture in the Congo and Sudan districts of Africa. The problem, however, runs deeper, and has been most adequately presented in this book. Negro art in sculpture has been interpreted practically and scientifically, with avoidance of subjective reverie or generalities. On reading the book one is convinced that such a plastic art can be studied in no other way than by careful analysis. Introductory to the study of representative
(Continued from page 11)

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BOOKS AND MANUSCRIPTS

(Continued from page 9)

examples, the necessity of negro art is explained. They did not create art for art's sake, but their figures were carved to incorporate a god in wood or a mask to terrorize an enemy or to help produce religious frenzy. The artistic qualities of this art are perhaps shocking and difficult of appreciation by those whose interest is in ideal or academic sculpture. "Every part in a typical, fully realized negro statue functions as an element in plastic design: an embodiment, a repetition in rhythmic, varied sequence, of some theme in mass, line or surface." Mass, line and surface are sometimes quite arbitrary, and always sharply defined. There is a certain softness to the figure because of the medium which is generally used, that of wood.

The works of individual tribes are described, although they cannot be placed in schools. To each piece of sculpture, whether Congo, Sudan or Guinea, there is an individual variance due to the different scheme of planes.

It is not difficult to see the relation of this art to contemporary art, and this book, because of the thorough and scientific way the subject is handled, is one of unusual value.

SHIP MODEL MAKING

Captain E. Armitage McCann
The Norman W. Henley Publishing Company

This book deals with ship model making as a hobby for those who have the knack of "tinkering with bits of wire, cord and linen." Mr. McCann, in his instructions to the beginning builder of ship models has struck a happy medium between the making of a purely decorative ship and the exact scale model. He outlines the building of two models, the barby pirate felucca and the Spanish galleon. The specifications for these two types of ships are clear and can not fail to interest the enthusiastic beginner in the building of ship models.

COMING AUCTIONS

American Art Association

CHARLES A. GOULD COLLECTION

Exhibition, October 9-13

Sale, October 13-16, afternoons

The American Art Association will inaugurate its fall season with the sale of the entire art collection of the late Charles A. Gould, recently removed from his mansion, "Ivor Manor," at Dix Hills, Huntington, L. I., and his town house at 270 Park Avenue. Supplementing the Gould collection will be additions from the collection of the late Rear Admiral Aaron Ward and other consignors. Tapestries, rugs, furniture, paintings, silver, Sheffield plate, European porcelain and occidental and oriental objects of art, make the sale a comprehensive one. A hanging from the looms of Jacob van Zeunen of Brussels is perhaps the most interesting of the tapestries, among which we also note Aubusson and Flemish figural and verdure weaves of the XVIIth and XVIIIth centuries. The rugs include examples from Kirman, Shiraz, Ladik, Bokhara, charming examples of Ghiordes and Kulah prayer rugs and several Chinese pieces. Silver and Sheffield plate form an important part of the collection. There are Georgian tea and coffee services, some examples by early American silversmiths, an Adam piece, by Benjamin Smith of London, besides fine table services and garnitures, French repoussé work, Dutch decorative centerpieces, etc. No. 380, a carved and polychromed ivory statuette of a female Buddhist deity, dating from the Kang-hsi period, is the finest example in the group of Japanese and Chinese ivories, bronzes and lacquers. The furniture is of a luxurious type, covered in Beauvais and Aubusson tapestries, needlepoint, brocade and fine damask. Besides a group of English, Spanish and Italian pieces, there are French examples in the XVIIIth century manner. Worthy of note is a handsome piece after Reissner with *cuvre doré* mountings after Gouthrie. Also included in the sale are: works of the XVIIIth and XIXth century French sculptors, including Barye, Mene and Clodion; clocks and garnitures by Kinable, Deniere, Crosnier and Terault; a large number of Dresden porcelain groups, many of the second Empire period; French, Dutch and American paintings of the XV-XVIII century schools, and a set of gouache paintings on glass by Anna Barbe von Esch.

ALEXANDER M. HUDNUT LIBRARY

Exhibition, October 30-November 3
Sale, November 3 and 4

The library of Mr. Hudnut, the first to be sold this season at the American Art Association, includes special press books, fine library sets, bindings, first editions, manuscripts and incunabulae. Among the special press books there are Doves, Essex House, Grolier Club and Kelmscott publications. An uncut copy of the Kelmscott *Chaucer*, edited by F. S. Ellis, has eighty-seven woodcuts by Burne-Jones and twenty-six initial words, drawn by William Morris. Over sixty books in the collection have type designed by Bruce Rogers, the well-known contemporary typographer. There are also limited issues on Japan vellum of the work of W. L. Andrews, including among others works that are dear to lovers of old New York. Dickens, Thackeray and Kipling are well represented with first editions. An interesting association item is the curious *Fortunius Licetus de Montris*, by Gerardus Blasius, with a binding by Roger Payne, and containing a letter by him, evidently referring to this particular work. Another delightful item is an early New England primer. A fine set of the Alumni edition of Wilson's *History of the American People*, uncut and on large paper, with an inscription in the author's hand, completes the collection.

Anderson Galleries

RIVES HISTORICAL LIBRARY

Exhibition, from October 6

Sale, October 11, 12, afternoons

Rare and unusual books and pamphlets relating to the history of the West and South give especial interest to the George L. Rives book collection which

is to be sold on October 11th and 12th at the Anderson Galleries. No. 492, the first newspaper of the Cariboo mining district of British Columbia, is of especial rarity. It is apparently the most complete set of Vols. I and II in existence and is the first copy of any number to appear on the auction market. Of value both for its historical documents and because it officially settles the land titles of Vancouver Island is No. 500 of the catalog, the Despatches and Correspondence transmitted to the House of Assembly in Governor Douglas' Message of September 3, 1863. Among the Mexican items we note are a first edition of Bullock's *Six Months' Residence and Travels in Mexico* and the excessively rare report by Puelles on the Texas-Louisiana boundary, published in 1828. On the history of California there are No. 104, Clinch's *California and its Missions*, a scarce work published in San Francisco in 1904; No. 231, William Brown Ide's *Who Conquered California?* printed in 1880; the rare first edition of Alfred Robinson's *Life in California* (New York, 1846) and the first edition of Alexander Forbes' *A History of Upper and Lower California from their First Discovery to the Present Time*, published in London in 1839. Other items of particular interest are: No. 103, Daniel Clark's *Proofs of the Corruption of Gen. James Wilkinson*, Philadelphia 1809; the Journal of Andrew Ellicott, published in Philadelphia in 1803, and No. 516, a Lincoln broadside sent out to apprehend the assassin of the President. An important document concerned with Vancouver land claims is No. 534, in which the church of St. James tries to prove claim to the entire town site of Vancouver.

HERTZ, KRAUTHOFF, WILEY LIBRARIES

Exhibition, from October 6

Sale, October 13, 14

Library sets of standard authors, first editions, private presses and illustrated works are included in the books offered in the above collections to be sold at the Anderson Galleries on the afternoons of October 13th and 14th. Among the interesting first editions may be mentioned a fine copy of La Rochefoucauld's *Reflexions*, Paris, 1665; Cotton Mather's *Ratio Disciplina Fratrum Nov-Anglorum*; some first editions of Thackeray; No. 419, George Chapman's *The Conspiracy and Tragedy of Charles Duke of Byron*, London, 1608, and the very rare first of John Gay's *Fables* printed in London by Tonson and Watts in 1727. A collected set of first editions of the Waverley Novels (No. 567) and the rare first edition of Shaw's *Cashel Byron's Profession* are also listed. Other books worthy of especial note are a set of Alken colored plates, the scarce *Chronicle of the Kings of England* by Sir Richard Baker (London, 1679); No. 60, a manuscript account of the trial of Lord Byron for the death of William Chaworth, London, 1765, and No. 277, S. W. Ryley's *The Itinerant, or Memoirs of an Actor*, London, 1808-27, a complete set of one of the most difficult acquisitions to a theatrical library. Among some of the literary and historical curiosities included in the sale we may mention No. 88, a scarce work on criminology (London, 1825) with over 700 records of crimes and criminals and many quaint woodcuts, No. 385, the "Vinegar" Bible published in Oxford by J. Basket, 1717-16 and No. 402, John Bulwer's *Anthropometamorphosis* in the second and best edition. Among the autographed books we note No. 98, Sir Walter Scott's copy of *Demonology*, London, 1595, with his autograph on the title page. Also of considerable interest are the famous edition of Dante known as "du Chat" (Venice, 1564) and the London 1836 edition of Walton and Cotton's *The Complete Angler* with miniatures by Currie (No. 346).

Hollstein & Puppel

DAMES, ET AL COLLECTION

Engravings, Etchings and Woodcuts

Sale: Hollstein & Puppel, Berlin,

Oct. 18, 19

Old masters, largely of the XVIIth-XVIIIth centuries are included among the 1256 prints to be sold by Hollstein and Puppel on October 18 and 19. Fifteen examples by Aldegrever are among the first items to attract attention. Next follow eight Aldorers, of which the most important appears to be the "Mary and Child Seated in a Landscape," a fine impression from the Ackermann collec-

tion. Jost Amman, Barthel Beham and Hans Sebald Beham are also represented, the latter with thirty-five prints, among them "Hercules Fighting the Trojans" and a rare early impression of "Adam and Eve Driven from Paradise" from the Peltzer collection. Eight examples by Pieter Breughel the Elder are preceded by work of Nicholas Berghe, a considerable series of Jean Jacques Boissieu, three Bouchers and a single engraving by Abraham Blooteling, a portrait of Cornelis Tromp, illustrated in the catalog. Among 33 Callots we note No. 179, a first state of the "Triumph of the Virgin" and No. 198, eighteen prints of "Die grossen Kriessübel" in a rare state. Of Canaletto, several rare examples are found. Two Cranachs would appear interesting, No. 258, "Mary and Anna with the Christ Child" and a fine print of the "David and Goliath" from the Hausmann collection. Engravings by Willem Jacobsz Delft include No. 277, portrait of Florenz, II, Count of Pallant, illustrated in the catalog.

Dürer is well represented by seventy-three engravings and woodcuts. Of his madonnas, two of the most important are No. 335, "Mary Nursing the Child" and No. 337, "Madonna of the Wall". The fine print, No. 343, St. Jerome in His Cell and the beautiful "Melancholy," merit particular attention as do the woodcuts No. 372, prints of the Life of the Virgin series, and No. 382, a wood-

(Continued on page 12)

FLEMISH LANDSCAPE SHOWN IN BRUSSELS

(Continued from page 8)

Brussels, are signed François Cappens. This is a new name.

Third, there has been much discussion about the "Italian" pictures painted by Jan Siberecht. The most "Italian" of the Jan Siberechts in this exhibition, one from the collection of J. Gruylandt of Brussels, is signed Guilielmus Van Siberecht. Evidently there was another man of the same name, perhaps a relative and now forgotten, discovered through this picture loaned by the Musée de Liege.

This exhibition thus gives to the critic a chance to clear up certain obscure points and to revise others. The eighteenth century Flemish painting terminates in the pretty paintings by Theobald Michau and Garemyn. These pictures are French in style, but they have not forgotten Teniers, or Breughel de Velours.

One recalls the exhibition of French landscape in 1925 at the Petit Palais and the exhibition of Dutch landscape painting. It is equally important to make a place for Flemish landscape painting and to preserve its national and peculiar character. Its masters are among the greatest.

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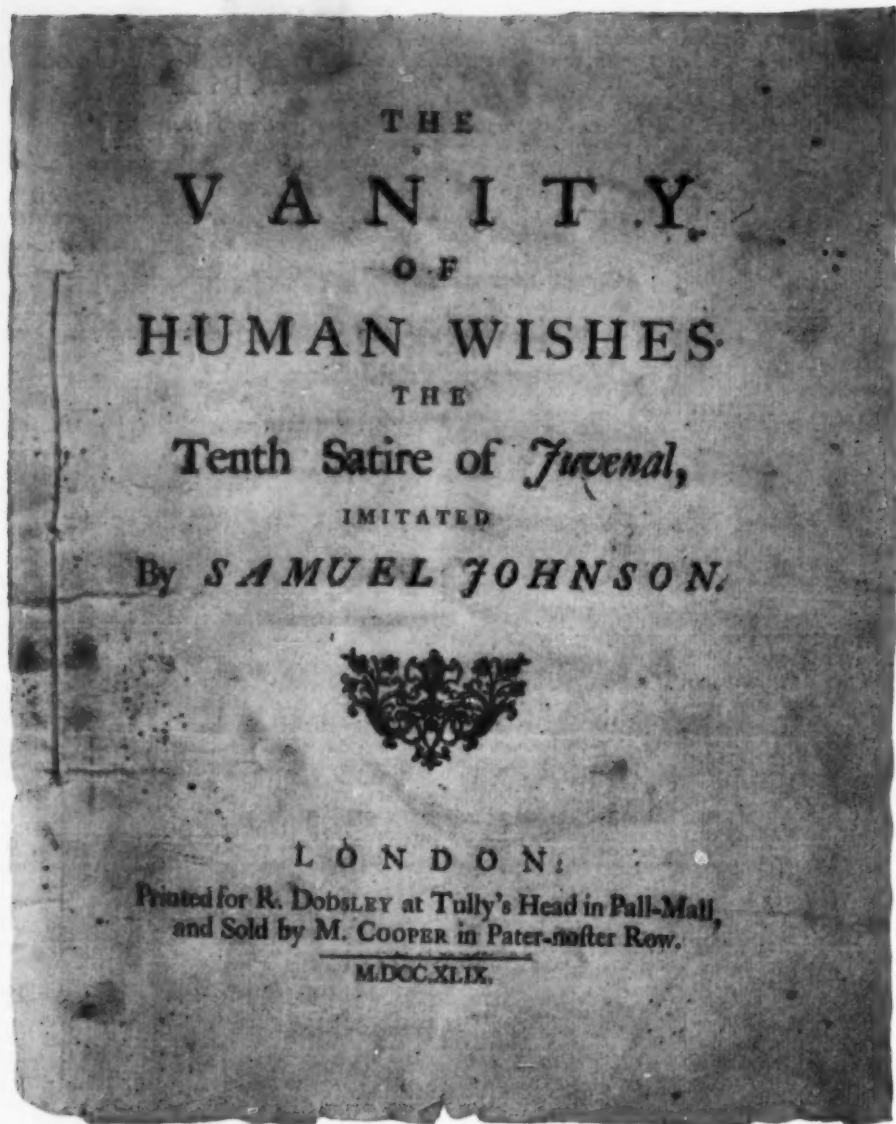
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COMING AUCTIONS

(Continued from page 11)

cut from the Weber collection of "The Virgin with Four Angels."

Etchings by Anthony Van Dyck num-
ber twenty, among them portraits of
Jan Breughel and Pieter Breughel.
Claude Lorrain and Goltzius are each
represented by a small series; Fraganard
by a single example, "Le Serment."
Among a long series of Hogarths we
note No. 542, the six sheets of "Marri-
age à la Mode," a much sought series in
fine condition. The beautiful "Madonna
with Scepter Standing on the Crescent
Moon" is found among the twenty-eight
prints by Lucas van Leyden included in
the catalog. Of interest among the Rob-
ert Nanteuils are No. 775, the extremely
rare portrait of Charles d'Ailly, Duke of
Chaulnes and an early print of the por-
trait of Jean Baptiste Colbert. Van Os-
tade and Piranesi are well represented.

Five of the fifty-six Rembrandts are
illustrated. Among the most important
are No. 915, "The Annunciation to the
Shepherds," No. 930, "Christ Taken
from the Cross" and No. 940, "The Ped-
ler of Rat Poison." No. 956, a fine
early print of the portrait of Jan Asse-

lyn from the Gellatly collection should
also not be overlooked. Among eighteen
Rubens, we note a Self Portrait, Sus-
anna and the Elders and the Descent
from the Cross. Martin Schongauer is
represented by but a single example, the
"St. Matthew." Five etchings by Wat-
teau, two interesting examples of Mich-
ael Wohlgemuth and a considerable se-
ries of Philip Wouwerman, including the
"Departure for the Bird Hunt," com-
plete the most important items of the
sale.

C. G. Boerner

FINE ENGRAVINGS

Sale: C. G. Boerner, Leipzig, Nov.
10-12

Messrs. C. G. Boerner of Leipzig, 26
Universitätsstrasse, will sell by auction
on November 10th to 12th, 1926, an ex-
tensive collection of valuable Old En-
gravings, Etchings and Woodcuts by the
great Masters of Engraving of the XVth
to XVIIIth centuries. This sale will be
a very important one, including e. g. six
engravings by the very rare Master E.
S. of the year 1466. The catalog will

describe not only about 1200 fine prints
from the famous "Kupferstichsammlung
König Friedrich August II," of Dresden,
but also the most complete engraved
work by Albrecht Dürer, collected by
the late Hans Grisebach, of Berlin, a
fine old collection of Rembrandt etch-
ings, a collection of 200 portraits of
naval officers by masters of the different
schools, etc. There are a great many
engraved ornaments, beginning with a
very rare grotesque by the Master E. S.,
of which only six copies are known, and
including fine prints by Aldegrevier, the
Beham, Hirschvogel, Rosex da Modena
and others. The illustrations of the cat-
alog include also fine works by Schong-
auer, Meckenem, Mair von Landshut,
Zasinger, the Master bg, the Master
LCz, the monogrammist B M, Zoan An-
drea, Campagnola, Mantegna, Polloju-
olo, Baldung, Burgkmair, Cranach, Lau-
tensack, Lucas van Leyden, Dirk Vellert,
Duvet, Callot, the Drevet, Edelinck,
Gourmont, Nanteuil, Demarteau, J. R.
Smith, after Baudouin, Sir Joshua Rey-
nolds, Saint-Aubin and others.

The catalog to be issued in October
gives all particulars about this very im-
portant sale.

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Callot, Campagnola, Cranach, the Drevet, Duvet, Edelinck, Gourmont, Hirschvogel,
Lautensack, Leyden, Mantegna, Mair von Landshut, Meckenem, Nanteuil, Ostade,
Pollajuolo, Sir Joshua Reynolds, Schongauer, J. R. Smith, Zasinger and by the
Monogrammists AG (Glockendon), bg, Lcz, BM and others

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PARIS

The first sale of the season will be held at the Hotel Drouot on October 18, in room number 6, by M. Bellier and M. Jos. Hessel. It will be a very interesting sale, for there will be sixteen paintings by Utrillo, among them "L'Eglise Blanche," "Porte St. Denis," "Rue St. Rustique," "Lapin Agile," "Rue d'Orsel," "Rue du Mont-Cenis," "Square St. Pierre," and "Eglise de Bessines." There will also be three excellent tapestries by Maillol, done thirty years ago; some pictures by Odilon Redon, Marquet, Maurice Denis, Dufresne, Braque and Derain.

There will follow, in October, the exact date not yet decided on, a sale which cannot fail to be an event to the admirers of Daumier. It will be of the Bureau collection consisting almost entirely of paintings and water colors by Daumier. At the death of the collector, whose property was entrusted to Morel d'Arleux, a series of difficulties arose. The civil tribunal was forced to issue an order of payment of debts by the sale of goods taken. It thus fell into the hands of M. Baudoin, appraiser, to determine the disposition of these very much sought after Daumiers.

Among other sales there will be, paintings, water colors and designs by Pissarro, from the estate of the widow of this impressionist. This will not be until May 1927. The division of the estate of Gustave Coquiot will take place. M. Bellier will be the appraiser, and the date for the sale will be announced in a few days.

MADRID

A painting by El Greco has been discovered by Señor Antonio de Castro in the Carmelite convent of Daimiel, which was founded by the Counts of Santa Cruz in the XVIth century. The picture which is in splendid state of preservation, represents the Adoration of the Shepherds and belongs to the master's last period.

In pursuance of the Spanish Government's policy for the preservation of the artistic treasures of the country, the Madrid Gazette publishes two Royal decrees, by which the sum of 323,500 pesetas (about \$60,000.) is granted for the restoration of the towers of Burgos cathedral, and the sum of 117,000 pesetas (about \$22,000) for the restoration of the tower of St. Martin, in Teruel.

The cathedral of Burgos was founded in the XIIIth century by Bishop Maurice, an Englishman. Its principal features are the two wonderful towers of the main facade, built in 1442-58 by Hans of Cologne. For the last few years there have been fears that they might collapse owing to decay, as they are just the airiest and most delicate fretwork in stone. The Government have decided to build an internal framework of steel that will serve as a foundation and support.

The tower of St. Martin, in Teruel, dating from the year 1175, is considered the masterpiece of Moorish architecture in Spain. It is in many respects superior to the Giralda, of Seville, but being situated away from the main routes, it has escaped general notice. Besides its architectural merit, it boasts a decoration of glazed polychrome tiles, which are the earliest specimens of glazed maiolica produced in Europe.

A sumptuous Roman building has been excavated in Relves (province of Toledo). Besides many architectural remains there have been found sixteen mosaic floors of the finest quality. It is supposed that the building was originally a thermal bath.—E. T.

ART SCHOOLS

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BOSTON

New England colonial interiors, as well as the rooms from several English manor houses, are in process of installation at the Museum of Fine Arts. These are designed to be an important part of the decorative arts wing, to be opened early next year.

The Derby-Rogers house at Peabody has yielded several interiors for the new wing at the museum. The entire woodwork of three rooms of this house, together with other details were bought by the museum in 1923.

Samuel McIntire of Salem was the architect of the house, erected in 1800 or thereabout for Elizabeth Derby, oldest daughter of Elias Hasket Derby of Salem. The house in 1870 was partially rebuilt and artistically ruined, except for the three chief rooms, which were left as McIntire resigned them.

The two principal mantels of the Derby-Rogers house have panels painted in oil, representing village scenes called "Saturday Night" and "Sunday Morning." They are said in a museum news bulletin to be "the work of the famous painter, Come, who is mentioned in William Bentley's diary for the year 1801 as follows: 'Mr. Come of Naples, an Italian painter in the town, introduced by Mr. Derby, rode with me to the estate of Gov. Endicott, to see whether he could preserve a likeness from the family picture of that venerable Puritan.'"

With much respect for the museum's standards of scholarly accuracy and for the diary of the Rev. William Bentley, one must suspect that the artist of the decorative panels soon to be placed on permanent exhibition at the museum was Michele Felice Corne, an artistic slacker of Italy, whose story is thus told by Bayley and Goodspeed in their revised edition of Dunlap:

"Corne, in 1790 an Italian painter found his way to this country and settled in Salem, Mass. His name was Michele Felice Corne. Although he was drafted into the army in his native country to repel the attack by the French on Naples, he had no taste for military service and at the invitation of Elias Hasket Derby he fled the country. He came to America in the ship Mt. Vernon and introduced this vessel into several of his marine compositions. After a brief career in Salem, Corne removed to Boston, where among his various activities he decorated interiors, including the Hancock house." If the Derby-Rogers panels are the work, as we must assume, of Corne, the museum by acquiring and exhibiting them will have filled in one of the gaps in its collections of works by American artists.—F. W. COBURN in the Boston Herald.

GLOUCESTER

The Exhibition of the North Shore Arts Association of Gloucester closed its summer season after a most successful year. The attendance was large and much interest was shown in the exhibition and many sales were made.

It is the custom each year to present to each Patron Member of the Association an etching by an artist member. This year, the well known etcher, Mr. A. Conway Peyton, has been chosen to make the print.

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Courtesy of the Newhouse Galleries, St. Louis

MONTCLAIR

There will be on view at the Montclair Art Museum until October 26th, a most interesting group of paintings and sketches of California, by Frederick Stymetz Lamb.

This exhibit is from the exhibition which was held at Palo Alto, Leland Stanford University. The exhibition was shown at Berkeley, the State College town, at the California League of Fine Arts and the California School of Arts and Crafts and then came to the National Arts Club, New York City, from which Mr. Lamb received Artists Life Membership; his diploma picture was selected from this exhibition.

In the exhibition are to be found paintings and studies of the San Francisco Bay Region, including views of Mt. Talmapasis, the Golden Gate, morning effects and evening twilight.

WASHINGTON

The first of the special exhibitions of the 1926-1927 season opened in the Smithsonian Building October 2nd. These exhibits are held under the auspices of the Division of Graphic Arts and are changed each month.

The present exhibit consists of sixty-three block-prints in color by Gustave Baumann. Mr. Baumann, while born in Germany in 1881, uses purely American themes. He worked first in Indiana and has made prints around the towns in the neighborhood of Boston, but is now and for some years past located in the oldest

town in the United States, Santa Fe, New Mexico and all of his recent work has been of that western country. All his prints are fine in color, form and composition.

The other exhibits so far scheduled are as follows:

Oct. 30 to Nov. 26th. Wood-block prints in color by Mrs. Bertha Lum. Nov. 27 to Jan. 1st. Etchings, dry-points and wood-block prints by B. J. O. Nordfeldt. Jan. 3rd to 29th. French Color Prints loaned by Arnold Seligmann, Rey & Co. Jan. 31 to Feb. 26. H. M. Luquens, of Honolulu. Aquatints. Feb. 28 to Mar. 26. Dry-points and lithographs by Chauncey Ryder. Mar. 28 to Apr. 23. Etchings by Lee Sturges.

TRENTON

The fourth annual exhibition of paintings and sculpture held in the galleries of the Inter-State Fair, September 23 to October 2, was attended by throngs of visitors every day of the show, 7,837 being the number that passed through the doors on Monday, September 27, alone. Five paintings were sold from the collection. The Trenton Fair Art Club purchased "The Tuscanian Vase," a still-life by Frank C. Kirk, which will go to the Municipal Collection. One hundred paintings and eleven pieces of sculpture comprised the exhibition, including work by C. W. Hawthorne, Hugh Breckenridge, John Sloan, Morris Hall Pancoast, Matilda Browne, Mary Butler, Carl Lawless, Henry R. Poore, Fred Wagner, William A. Patty, Alex. Portnoff, J. Otto Schweizer and others.

"Morning," a group by Boris Blai, and four heads carved in wood by the same artist, attracted especial attention, as did the "Tennis Player," by Hawthorne, two still-lives by Kirk, "The Bridge," by George Traver, "Breton Boats," by Hortense Fernberger, and an autumn landscape by Antonio P. Martino.

EASTPORT

The Passamaquoddy Bay with its cluster of islands, including Moose Island, Campobello, Deer Island, and others farther out in the Bay of Fundy continues to exercise its charm on many artists of New York, Boston, and elsewhere.

The appeal of the old fish houses and sardine fleets, the blue sea and island backgrounds, the avenues of towering elms and charming cottages with their ravishing approach of flower beds, at Eastport; the abrupt cliffs with their gnarled old trees standing sentinel-like throughout the sweep of time, and the picturesque coves of Grand Manan, are responded to year by year by increasing numbers of artists, for as yet the motifs are not numbered nor is every rock smeared with paint.

This year's response to these allurements included among others: William Starkweather, Sander Bernath, William Sanger, Arthur Beaumont, Frederick A. Pine, Edward Hopper, Ethel Swantees, M. G. Debonnet, and G. Frank Muller.

AMSTERDAM

In the Ryksmuseum, where a radical reorganization is in full swing, four rooms have been opened to the public recently, containing the art of the Netherlands of the Renaissance-period, from 1530-1615. With a well chosen and sparsely hung selection of paintings, some gobelins and furniture add to give a strong suggestion of that period. All over the museum sculpture and decorative art will be brought in close connection to the paintings, either through exhibition in the same room or by displaying it in those adjoining.

Temporarily the director of the museum has also arranged a display of Italian and Spanish paintings, for the greater part newly acquired, in one large room. With these related sculptures and furniture are tastefully combined—L. J. R.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Early American Artists until November 1.

The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.

Art Center, 65 E. 56th Street.—October 13 through October. Sixth Annual Exhibition.

Babcock Galleries, 19 E. 49th St.—Oil paintings and water colors of Irish Life, by William Conor, until October 16th.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Continuation of Summer Loan Exhibition of Modern French and American paintings until October 12.

Butler Galleries, 116 E. 57th St.—Selection of old ship prints and a group of old samplers, until October 30.

Century Association, 7 West 43d St.—Exhibition of paintings and sketches of Arizona, California and the East, by Charles Vezin.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—Decorative Panels, by Alice Flint, until October 24th.

Durand Ruel Galleries, 12 E. 54th St.—Exhibition of French paintings.

Ehrich Galleries, 36 E. 57th St.—Old masters; Mrs. Ehrich's decorative arts.

Fargil Galleries, 37 E. 57th St.—Show of interior decoration until October 12th.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Oct. 15th to 30th, Paintings of Orient, by Hovset Pushman.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of water colors of English gardens and cottages, through October.

P. Jackson Higgs, 11 E. 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Hispanic Society, 156th St., Broadway.—Exhibition of paintings of the provinces of Spain, by Sorolla.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 18 E. 57th St.—Exhibition of contemporary American etchers.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese paintings, bronzes and sculpture.

Knoedler Galleries, 14 E. 57th St.—American Paintings. Etchings by French and English masters. Water colors by Jan Jacques Hauffner.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of etchings by C. W. Nevinson, and paintings and water colors by Matthieu Berdihan.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters and exhibition of paintings by L. Bonamici.

Lewis and Simmons, Heckscher Bldg., 780 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Paintings by American artists.

Metropolitan Galleries, 648 Madison Ave.—American and English paintings through October.

Milch Galleries, 108 W. 57th St.—Paintings by Anna Heyward Taylor of St. Thomas, Virgin Islands, West Indies in oil, water color and wood prints. October 11-23.

Montross Galleries, 26 E. 56th St.—Until October 9, Exhibition of paintings, water colors, woodcuts, etchings by members of The New Mexico Painters.

New Gallery, 600 Madison Ave.—Paintings and water colors by modern American artists.

New York Public Library, Fifth Ave. & 42nd St.—Exhibition showing history of wood engravings to the present time.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists and group of water colors by James Floyd Clymer.

Reinhardt Galleries.—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Etchings by Joseph Pennell.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of paintings from Texas and the Gulf of Mexico by Irene Weir, through October.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern European masters.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected paintings by American and foreign artists.

Waldorf Astoria Hotel, Fifth Ave. and 34th St.—Fifth annual exhibition of Art-in-Trade Club of New York until October 29th.

Weyhe Galleries, 794 Lexington Ave.—Prints, drawings and water colors by modern artists.

Until October 16th, water colors, prints and drawings by Vlaminek.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Ave. & 57th Street

October 13, 14, 15, 16—French furniture, silver, Oriental rugs and objects of art of the Charles A. Gould Estate with additions from the collection of the late Rear Admiral Aaron Ward.

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October 11, 12—Selections from the library of the late George L. Rives.
October 13, 14—Books from the library of Emanuel Hertz, the late Philip C. Krauthoff and William H. Wiley.
October 15, 16—XVIIth century American and English furniture, ship models, porcelains, objects of art, etc., sold by order of Fred J. Peters.

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